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SALVATORE MARCHESI

Op. 15^{bis}

TWENTY

ELEMENTARY AND PROGRESSIVE
VOCALISES

FOR

ALTO

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SALVATORE MARCHESI

Op. 15, 15^{bis}

TWENTY
ELEMENTARY AND PROGRESSIVE
VOCALISES
(WITH ITALIAN WORDS)
FOR THE
MEDIUM OF THE VOICE



THE SAME TRANPOSED
FOR ALTO

ENGLISH TRANSLATIONS BY
GEORGE L. OSGOOD

WITH A BIOGRAPHICAL SKETCH OF THE AUTHOR BY
DR. THEO. BAKER

G. SCHIRMER, INC., NEW YORK

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SALVATORE MARCHESI

SALVATORE MARCHESI (de Castrone), *rectius* Cavaliere Salvatore de Castrone, Marchese della Rajata, the distinguished singing-master, was born on January the 15th, 1822, at Palermo. He comes of noble family; his father was Governor-General of Sicily for four years. At the age of sixteen he joined the aristocratic "Neapolitan Guard," a military organization from which, however, his liberal principles caused him to resign in 1840. Returning to Palermo, he entered upon a course of philosophy and law at the University, at the same time studying singing and composition under Pietro Raimondi. In 1845 he had already attained considerable prominence in musical circles; for, on the establishment of the "Accademia Filarmonica" in his native city, he was appointed delegate for the Musical Association. A year later he went to Milan, where he continued vocal study under Lamperti and Fontana; but by reason of his participation in the revolutionary movement of 1848, he was expelled from Italy, and sought refuge in New York. It was here that he made his *début* as a baritone in opera (Verdi's *Ernani*). In 1850 the failure of the Italian operatic venture hastened Marchesi's departure from America; he re-crossed the ocean, and found a temporary resting-place in London, where he finished his vocal training under Manuel Garcia, and thereafter appeared as a concert-singer under the name of "Marchesi." Successes in London induced him to undertake a concert-tour through Holland and Germany during the winter of 1851-52; he sang in Leipzig, Bremen, Hamburg, Frankfurt, and also at the courts of Berlin, Weimar, Hanover, Oldenburg, etc., winning increasing fame and applause. In 1853 he married the celebrated mezzo-soprano Mathilde Graumann, who has since, as "Mathilde Marchesi," become so famous as a singing-teacher. After two years

devoted to singing in opera and concert in various capitals (London, Berlin, Brussels, Milan), they were engaged together to instruct the vocal classes at the Vienna Conservatory. Here they remained for seven years (1854-61); then spent three years longer in operatic and concert *tournees*, lived for a time in Paris, and in 1865 were called to the Cologne Conservatory. From 1869 they again taught in the Vienna Conservatory; and since 1881 have been permanently settled in Paris.

Marchesi was appointed "Chamber-singer" to the Grand Duke of Saxe-Weimar in 1862; in recognition of his political activity the King of Italy decorated him with the order of St. Maurice and St. Lazarus.

As a writer, Marchesi has been an active musical correspondent of numerous English, French, German and Italian periodicals. In 1873 he published a book, "Relazione sugli Istrumenti musicali quali erano rappresentati all' Esposizione universale di Vienna nel Giugno," an account of the musical instruments at the Vienna Exposition of that year, at which he officiated as a juror. He has likewise translated a considerable number of French and German opera-libretti into Italian; notably those of *Iphigénie, Médée, La Vestale, Der fliegende Holländer, Tannhäuser*, and *Lohengrin*.

As a composer he has published a number of settings of French, German and Italian (Neapolitan and Sicilian) songs, distinguished for graceful inspiration. But he is still better known by his "Twenty Elementary and Progressive Vocalises," a "Riassunto dell' arte del canto," and his "Method of Singing," the ripe fruit of a long and brilliant career as a teacher of vocal art. The Vocalises may, in particular, be recommended for developing breadth and suavity of tone, together with clearness and elegance in phrasing.

TH. BAKER.

Twenty Vocalises.

For Alto.

English translations by
George L. Osgood.

Messa di Voce.

Andante mosso.

SALVATORE C. MARCHESI. Op. 15.

1. *p*

From God a
Al ciel sol

lone may mor - tals Ask for -
può la vi - ta Chie - de -

life and light, No, no
re il mor - tal; Non val

*) Every vocalise is to be sung first on *â* as in father.
The comma (,) denotes inhalation when singing on *â*.
The sign ϕ denotes inhalation when singing with words.

earth-ly aid or pow - er Can e'er
no, ter - restre a - i - - ta, Non val

— help them love the right. From
— Un po - ter co - tal; Al

God a - - lone may
ciel sol - - può la

— mor - tals Ask for life and light.
— vi - - ta Chie - de - re il mor - tal.

Portamento.

Andante.

2.

Ah why, ah why does boun-ti-ful Nature Of each human creature Al-
Per-chê, per-chê la cal-ma na-tu-ra Le pe-ne non cu-ra Del

lay not the sor-row? Ah why? ah why? Sweet Na-ture, re - ply. Ah why? ah
mi-ser mor-ta-le! Per-chê, per-chê sen - si-bil non è! Per-chê, per-

why? sweet Na-ture, re - ply. Peace comes to - day, — War comes to - mor - row.
chê sen - si-bil non è! Sia pa-ceo guer-ra, Po-co le ca - le,

Minds she our sor - row Ev - er? O say. In au - tumn dying, With A - pril
Ben va-da-o ma - le L'u-ma-ni - tà. Muore in au - tunno, ri - nasce in a -

hie-ing, Re-turms she to flower O'er hill and o'er plain. Mortals grow old-er,
 pri-le, E fresca, e gen-ti-le, Ri-tor-na fio-rir! L'uomo s'in-vecchia

Sadden'd by sor-row, Nor brings the mor-row Their Spring a-gain! Ah why? ah
 fra stenti e pe-ne, E mai ri-vie-ne Per lui l'a-pril! Per-chè, per-

why does boun-ti-ful Nature Of each human crea-ture Al-lay not the sorrow? Ah
 chè la cal-ma-na-tu-ra Le pe-ne non cu-ra Del mi-ser mor-ta-le! Per-

why? ah why? Sweet Nature, re-ply. Ah why? ah why? sweet Nature, re-ply.
 chè, per-chè sen-si-bil non è! Per-chè, per-chè sen-si-bil non è!

mosso *f* *p* *f* *rall.* *p* *colla parte*

Canto spianato.

Cantabile.

Why must this world of ours Count
 Co - m'è pos - si - bi - le che il

all the drear - y hours Suf - f'ring, tor - ment - ed
 mon - do in - te - ro Sof - fra, tor - men - ti -

e'er Slave to some dread - care. Hun - ger or
 si d'un sol pen - sie - ro! La fa - ma e

gold, Love, hate un - told, Ty - rants for ev - er, Leav - ing us
 l'or, L'in - vi - dia, e a - mor So - no i ti - ran - ni, fon - te di af -

3. *p* *strenuamente*

p *sostenuto*

f *dim.*

p *più mosso*

p *più mosso*

stentato *cresc.*

nev - er, Dai - ly con - niv - ing, Troubles all con - triv - ing, Scorn us, and day by day Our
 fan - ni, Che i no - stri gior - ni Fan di pe - ne a - dor - ni, E ei ra - pi - sco - no La

colla parte

p **Tempo I.**

freedom bear a - way. Ah! why must this world of ours
 ca - ra li - ber - ta. Ah! Co - m'è pos - si - bi - le,

f

Count all the drear - y hours, Suf - - f'ring, tor -
 che il mon - do in - te - ro Sof - fra, tor -

dim. *p* *rall.*

ment - ed - e'er Slave to some dread care.
 men - ti - si d'un sol pen - sie - ro.

dim. *p* *rall.*

Scala diatonica.

Allegro moderato.

A

I can - not, I can - not here long - er - de - lay - me, My love - does be -
Non pos - so, non pos - so più star - ti lon - ta - no, Il fin - ger è

tray - me, No long - er - I'll feign. Then why - should I - suf - fer, With thought so tor -
ra - no, Non va - le il gab - bar. Re - si - ster non vo - glio al cru - do tor -

rall. *a tempo*

ment - ing? A - way - with la - ment - ing, I come, love, a - gain. I can - not, I
men - to, Mo - ri - re mi seu - to, Mi sen - to spi - rar. Non pos - so, non

rall. *a tempo*

can - not here long - er - de - lay - me, My love - does be - tray - me, No long - er - I'll feign.
pos - so più star - ti lon - ta - no, Il fin - ger è va - no, Non va - le il gab - bar.

Scala diatonica.

Allegretto.

5.

My moth - er - com - pels - me To spin - and - to -
 La mam - ma - mi for - za, Mi spin - ge al la -

la - bor, With care - for - a neigh - bor, My lot - is - too
 vo - ro. Di no - ia - mi mo - ro, Re - si - ster - non

hard, too hard. At home when I tar - ry, No part - ner - to - choose me, With
 so, non so. Se a ca - sa - ri - po - so, De - si - de - rou po - co. Se

naught to - a - muse - me, At home when I tar - ry I find no re - ward, I
 scher - so, se - gio - co. Se a ca - sa - ri - po - so, Non tro - vo mer - cè, - non

find no re-ward. My moth - er com-pels me To spin and to
tro-vo-mer-cè. La mam - ma mi for - za Mi spin - ge al la -

la - bor, With care for a neigh - bor, My lot is too hard. Ah!
vo - ro, Di no - ia mi mo - ro, Re - si - ster non so, no!

Tempo di Valse. Scala puntata.

Of com - ing morn - ing The sky gives warn - ing, The
Già sor - ge il gior - no, si le - va il so - le. Le -

bright ho - ri - zon Is her - ald of day. A ros - y
ter - na mo - le Ri - tor - na a bril - lar. Di - ro - seo -

man - tle Oer na - ture is ly - ing, But war - riors are hie - ing In
 man - to si cin - ge la ter - ra, Fra gli uo - miu' la guer - ra Già

fight - ing ar - ray. A - las! — with the morning Comes care — to each one; — When
 tor - na a scoppiar. E tor - na col giorno Nel mon - do il do - lor, sì, Col

slumber is o - ver Our peace then has flown! Of - com - ing — morn - ing The
 son - no la pa - ce spa - ri - ta è dal cor! Già sor - ge il gior - no, Si

rall. *Tempo I.*

sky — gives warn - ing, The — bright — ho - ri - zon Is her - ald of day.
 le - va il so - le, L'e - ter - na - mo - le Ri - tor - na a bril - lar.

Scala cromatica.

Andante.

A

p Rap - id - ly time flies a - long, Like the glar - ing
Vo - la il tem - po - ra - pi - do, Al par del - la

lightning's bend; How it bears with might - y power
fol - go - re, E - co - mes - sa in - do - mi - to

Man - kind to their end! To our hopes and to our love,
Strug - ge il mon - do o - gnor. La spe - ran - za, l'i - do - lo

To what - e'er the heart may move, Time the mas - ter
Del - la schiat - tau - ma - na. Tal - ti - ran - no

7.

Brings dis - ast - er Hour by hour.
Per suo dan - no A - do - ra - gno - r.

Time the mas - ter Brings dis - as - ter, Com - ing hour by hour.
Tal ti - ran - no Per suo dan - no A - do - ra - gno - r.

Rap - id - ly time flies a - long Like the glar - ing lightnings bend,
Vo - la il tem - po - ra - pi - do Al - par - del - la fol - go - re,

How it bears with might - y power Man - kind to their end!
E - co - mes - sa in - do - mi - to Strugge il mon - do in - ter!

Scala minore.

Moderato sostenuto. *A*

An - gels in bright ar - ray
La - ca - ra ma - dre mi - a

Bore my sweet mother a - way! O saint - ed moth - er, Now
Mo - ri - a, E - più non è! A - ma - ta - tan - to Da

tru - ly bless'd A - mong the ho - ly Thou art at rest!
tut - ti fù, Spa - ri d'iu - can - to, Ah! non è - più!

più mosso

Lov - ing and gen - tle, Mother de - part - ed, Throw thy dear man - tle O'er
Quant e - ra san - ta, Quant e - ra ca - ra, Sen - za di lei m'è di

p più mosso

me heav-y - heart - ed, Of all the fair - est, Woman the rar - est,
 pe - so la vi - ta; Don-na co - tan - ta Madre si ra - ra.

Tempo I.

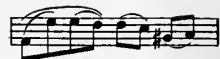
There is no oth - er Like to my moth - er. An - gels in bright ar -
 Nes-sun'al mon - do tro-var la può. La ca - ra ma - dre

ray Bore my sweet mother a - way! O saint - ed
 mi - a, Mo - ri - a, E più non è! A - ma - ta

moth - er, Now tru - ly bless'd, A - mong the ho - ly Thou art at rest! ah!
 tan - to Da tut - ti fù, Spa - ri d'in-can - to, Ah! non - è - più, ah!

Note ripetute.

Allegro.



9.

Not a joy — a heart know - eth Till an - oth - er be -
 Non ha gio - ia il - co - re Tran-ne il ve - ro a -

stow - eth All its ad - o - ra - tion, And its
 mo - re, E' laf - fet - to — so - lo E' lu -

f *rall.* *p* *a tempo*

con - so - la - tion. Rich - es with - out
 man — con - so - lo. Le ric - chez - ze, e —

meas - ure Are an emp - ty — treas - ure, Love, and
 lo - ro So - no van - te - so - ro, E' la -

love a lone Bring - eth joy - to - ev - 'ry
 mor, la - - mor Il - sol - be - ne - da - to al

rall.

one. Not a joy - a heart know - eth Till an -
 cor. Non ha gio - ia - il - co - re Tran-ne il

a tempo

oth - er - be - stow - eth All its ad - o - -
 ve - ro - a - mo - re, E l'af - fet - to - -

a tempo

ra - tion And its con - so - la - tion.
 so - lo - E l'u - man - con - so - lo.

rall.

Allegro.

Terzine.

10.

Po - ems de - vis - ing, Songs im - pro - vis - ing, Danc - ing and
Mi - sen - to un e - stro D'im - prov - vi - sa - re, Vor - rei can -

un poco più mosso

sing - ing, Through life I go; Nev - er a sor - row
ta - re, Vor - rei bal - lar; Ho - tut - ta l'a - ni - ma

un poco più mosso

Or - care I bor - row, Life is an ec - sta - sy, All joy, no
Di - gio - ja pie - na, Mi sen - to in e - sta - si qua - si nel

Tempo I.

woe. Sing we and dance, and dance, Mer - ry be the glance,
Ciel! Can - tiam, bal - liam, bal - liam, Ca - ria - mi - e - ian - diam,

string.

Tempo 1.

Plea - sure and hap - pi - ness, And lib - er - ty! Po - ems de -
Go - der - dob - bia - mo - Si! con - li - ber - tà. Mi - sen - to un

colla parte *rall.*

vis - ing, Songs im - pro - vis - ing, Danc - ing - and sing - ing - Through
e - stro D'im - prov - vi - sa - re, Vör - rei - can - ta - re, - Vör -

cresc. *cresc.*

life - I - go; - Life is an ec - sta - sy, All joy, all
re - i - bal - lar! Si, bal - lar, si, can - tar con - li - ber -

joy, no - woe! Danc - ing, - sing - ing - Through life - I - go.
tà, - bal - lar, sì, - bal - lar, - sì, - can - tar - con - li - ber - tà.

f stentato *f stentato*

Quartine.

Andante mosso.

11.

My moth - er — once to — me — did — say That in the old - en —
 La ma - dre — mia di - ce - va - mi Che in tempi più pro -

by - gone day The world was bet - ter — then, than now, That men were true and —
 pi - zi - i Non v'è - ran tan - ti vi - zi - i, E il mon - do e - ra mi -

kept — their vow. But 'tis the same old sto - ry Since
 glior. — mi - glior. Sem - pre è la - stes - sa i - sto - ria, Dac -

God the word cre - a - ted, Man cares for naught but
 chè e cre - a - to il mon - do, Gli stes - si so - no

rall. **Tempo I.** *mf*

glo - ry For - sak - ing her he ma - ted. My moth - er once to -
*gli*uo - mi - ni, Ah! *sem - pre* co - sì sa - rà. La ma - dre mia di -

rall. *mf*

me did say That in the old - en by - gone day The
 ce - va - mi, Che in tem - pi più pro - pi - zi - i Non

stentato

world was bet - ter then than now, That men were true and kept their vow.
v'e - ran - tan - ti vi - zi - i, Ejl mon - do e - ra mi - glior.

colla parte

stentato

world was bet - ter then than now, That men were true and kept their vow.
v'e - ran - tan - ti vi - zi - i, Ejl mon - do e - ra mi - glior.

colla parte

Arpeggio.

Allegro, con brio.

12.

The trum - pet's warn - ing, the trum - pet's warn - ing, Re -
La trom - ba squil - la, la trom - ba squil - la, La

minds us of morn - ing, 'Tis time for rest. The trum - pet's
fiam - ma scin - til - la, a let - to an - diam. La trom - ba

warn - ing, the trum - pet's warn - ing Re - minds us of morn - ing, 'Tis time for
squilla, la trom - ba squilla, La fiam - ma scin - til - la, a let - to an -

rest. The night is for slum - ber, Our cares all al - lay - ing, For
diam. La not - te dt ri - po - so c'in - vi - ta, Ci chia - ma, so -

la - bor re - pay - ing With free - dom from care. It nev - er a -
 pi - ta è o - guìbra - ma, La pa - ce tor - na. Non gio - ra non

vails us When ran - cor as - sails us, For life is but a day And
 va - le Di dar - si del - ma - le È un gior - no la vi - ta, la

stentato

Tempo I.

night is soon here. The trum - pets' warn - ing, the trum - pet's
 not - te è già là. La trom - ba squil - la, la trom - ba

colla parte

cresc.

warn - ing Re - minds us of mor - ning, 'Tis time now for rest.
 squil - la, La fiam - ma scin - til - la, a let - to o - ra an - diam.

cresc.

f

Appoggiatura ed Acciacatura.

Andante espressivo.

13.

p *A*

Have mer - cy, Lord, on me_ Thychild, Be-hold my
Pie - tà, mio Dio, d'un mi - se - ro, D'un tri - ste af

con - trite heart, ——— For Thou art mer - ci - ful and mild, My
fran - to cor, ——— Che in te sol spe - ra bal - sa - mo, Soc -

hope, my all, — my all Thou art. In - cline Thine ear my prayer to
cor - so al suo, — al suo do - lor. Dal ciel mi vol - gi il guardo *oh! si -*

più mosso

più mosso

hear, Oh help me my sor - row and an - guish to bear, That death may
gnor, Ri - mi - ra lan - go - scia, le - stre - mo do - lor, Con - ce - dial -

come with - out a fear. In - cline thine ear my prayer to
 men ch'io pos - sa mo - rir; Con - ce - di al - men ch'io pos - sa mo -

cresc.

hear, That death may come with - out a fear. Have mer - cy, Lord, on
 rir. *Mi è un pe - so la vi - ta, mi è un cru - do mar - tir. Pie - tà, mio Dio, d'un*

f *stentate* *f* *p* **Tempo I.**

me Thy child, Be - hold my con - trite heart. For Thou art
 mi - se - ro, *D'un tri - ste af - fran - to cor, Che in te sol*

mer - ci - ful and mild. My hope, my all, my all Thou art.
 spe - ra bal - sa - mo, *Soc - cor - so al suo, al suo do - lor.*

stentate *rall.*

colla parte *rall.*

Mordente e Gruppetto.

Allegretto grazioso.

14.

Dear maidens all, if you be-lieve The prophe-cy I
Don - net-te mie, se cre-de-re Po - te-te all'in-do -

make you, Then has-ten, pray, the truth receive, And val-iant husbands
vi - no, Non v'è gran tempo a per-de-re, Cer - ca - te ma - ri -

rall. *a tempo*

take—you. Now lay a-side your flirting way, Be mod-est and re -
ti - no. Non fa-te tan-te smor-fi - e, Deh! sia - te più mo -

tir - ing, Lest you should missthat wed - ding-day Your hearts are all de -
de - ste, Se no, po-trà suc - ce - der-vi Che tar-di al fin sa -

sir-ing. By doz - ens husbands are for sale, Of ev - 'ry age and
 rà. Iè nè doz - zi - ne a ven - de - re, Di tut - te le sta -

sturgando
 sta - tion, Both large and small, or dark or pale, Of al - most ev - 'ry -
 gio - ni, Iè nè dei grandi e pic - co - li, E d'o - gni qua - li -

colla parte

a tempo
 na - tion. Then maidens all, of ev - 'ry clime, I pray you, do not
 tà. Sbri - ga - te - vi, sbri - ga - te - vi, Men - tr'è pur tempo an -

a tempo

rall.
 tar - ry; Be - think you now while there is time, If e'er you choose to
 co - ra. Pen - sa - te - vi, pen - sa - te - vi, che il tem - po ve - la

rall.

Tempo I.

marry. Dear maidens all, if you be - lieve The proph - e - cy I
fa. Don - net - te mie, se cre - de - re Vo - le - te all'in - do -

make you, Then hasten, pray, the truth re - ceive, And va - liant husbands
vi - no, Non v'è gran tem - po a per - de - re, Cer - ca - te ma - ri -

rall. take — you. Now lay a - side your flirt - ing way, Be mod - est and re -
a tempo. ti - no. Non fa - te tan - te smor - fi - e, Deh! sia - te più mo -
a tempo.

tir - ing, Lest you should miss that wedding - day Your hearts are all de - siring.
de - ste, Se no po - trà suc - ce - der - vi, Che tar - di al fin sa - rà.

colla voce

Sincopé.

Allegro giusto.

15.

No!_ No!_ I cannot, Breathing is_ so un - ru - ly I
 No!_ No!_ Non pos-so più, non pos - so fia - tu - re. Non

cannot hold_it, Tho' oft I'm told it, No sound can I ut-termost tru - ly. Ac-
 tengo for - za, non ten-go for - za, Non pos - so, non posso par - la - re. La

cursed be this syn-co - pa - tion. It is my one_de - tes - ta - tion, A
 sin - co - pe ma - le - det - ta Gi - ra - re mi - fa la te - sta. Che

bru - tal, a vile in - ven - tion, It cost me need - less at - ten - tion. No!
 brut - ta sco - per - ta è que - sta, Ne - ces - sa - ria no, non è, non è. No!

No! No! I can-not, Breath-ing is so un - ru - ly, I
 No! No! Non pos-so più, non pos - so fia - ta - re. Non

cannot hold_ it, Tho' oft I'm told_ it, I can-not, I can-not, I can-not, I
 ten-go for - za, non ten-go for - za, Non pos-so, non pos-so fia - tar, no, non

cannot, ah no! I can-not, I can-not, I can-not, ah no! I can-not, I
 pos-so par - lar, Non tengo più for - za, non posso par - lar, Non ten-go più

no! I can not hold_ it, nor_ say a_ word.
 lur! Non pos-so, non pos-so più par - lur.

can-not, I can-not, ah no! I can-not hold_ it, nor_ say a word.
 for - za, non posso par - lar! Non posso, non pos-so più par - lar.

Salti.

Allegretto.

16.

Palpi-tate, palpi-tate, Beat at thy pleas-ure, Ne'er to thy meas-ure, O heart, will I
Palpi-ta, palpi-ta, tan-to che vuo-i, Ai mo-ti tuo-i Non ce-do, mio

yield me. Pal-pi-tate, pal-pi-tate, Beat at thy pleas-ure, Ne'er to thy meas-ure, O
 co-re. *Pal-pi-ta, pal-pi-ta, tan-to che vuo-i, Ai mo-ti tuo-i no,*

heart, will I yield. Vain-ly con-fus-ing me, Vain-ly a-mus-ing me, Thou art too
Non ce-de-ro. In-darno stuz-zi-chi, In-ra-no piz-zi-chi; Non ce-do,

fan-ci-ful, I most un-mer-ci-ful, Courageshall fail me not, no, nev-er-more.
cre-di-lo, Re-si-sto, ve-di-lo. Non voglio arren-der-mi al tuo vo-ler.

col canto

Tempo I.

Pal-pi-tate, pal-pi-tate, Beat at thy pleasure, Ne'er to thy measure, O heart, will I yield me.
Pal-pi-ta, pal-pi-ta, tan-to che vuoi, Ai: moti tuo-i Non ce-do, mio co-re.

Pal-pi-tate, pal-pi-tate, Beat at thy pleasure Ne'er to thy measure, O heart, will I yield.
Pal-pi-ta, pal-pi-ta, non ce-de-ro, no! Pal-pi-ta, pal-pi-ta, non ce-de-ro.

Marcato e staccato.

Andante.

17. What with all this toil and bother, Working ev-er night and day, Know I
Non so più co-sa mi fac-cia. Notte e gior-na la - vo-rar, Chi mi

well, some day or other It will wear my life - a - way. Do I well or do I bad-ly, Just the
sgrì-da, chi mi-naccia, Son vi-et-tò da-ere-par. Se fo ma-te, se fo be-ne, Al-lo

same it happens sadly That at an-y cost they chide me, Nev-er merci - ful_to -
stes-so già ri - viene, Sempre ho torto ad o - gni co - sto. Per me più non v'è pie-

me. By des-pair a life di - vid - ed Des - ti - ny has me pro - vid - ed, Such a
tà. Quis-sa ri - ta di - spe - ra - ta, Che il de - sti - no m'ha ser - ba - ta. Più non

life I will, I swear, No long - er bear, O this life of toil so bit - ter, Driving
voglio soppor - tar. La - ro' - cam - biar. Piacchè un tal desti - no a - ma - ro Mi ri -

me_to_fell des-pair, For a beast of burden fit - ter, No more I'll bear,
du - ca ad im - paz - zar, Questa ri - ta da so - ma - ro La - ro' - cam - biar.

Trillo.

Andante espressivo.

18.

Tell me why, with glance so frown - ing, Thou re - gard - est me, my -
Perchè mai co - sì tur - ba - ta Tu mi guardi, oh! mio te -

treas - ure! For I love thee with - out meas - ure, And I
so - ro? Tu sai ben quan - to ta - do - ro, E' che

live a - lone for thee. Ah! the love thou art dis -
vi - vo sol per te. Questo a - mo - re, che m'in -

own - - ing Is so pure and faith - ful -
fiam - - ma, E' sì pu - ro ed in - no -

ev - - er, And I pledge my troth for_ ev - er, Ah! once_ a
cen - te, E lo giu - ro e - ter - na - men - te, Ah sem - pre, oh

gain, love, smile_ on me! Tell me why, with glance so_
ca - ra, ca - ra, il ser - be - rò! Per - chè mai co - si_ tur -

frown - ing, Thou re - gard - est_ me, my_ treas - ure! For I
ba - ta Tu mi guar - di, oh! mio_ te - so - ro? Tu sai

love thee with - out_ measure, with - out meas - - ure.
ben, quanto_ t'ù - do - ro, Mio te - so - - - ro.

Résumé I.

Andantino mosso.

19. *mf* *A*

A - zure like shad-ows Fall on the o - cean, While in the meadows The
Bella è - laz-zur-ra, lie - ta ma-ri - na, Ma la col - li - na Co-

blos - soms are fair. Fair is the o - cean, Endless and grand its - mo - tion,
per - tu è di fior. Son belle l'ò - de, Del mandel mar - le - spon - de

But woods and mead-ows, They - too, are fair, - are - fair, - are - fair.
Ma gliantriei bo - schi Son - belli an - cor, - an - cor, - an - cor.

cresc.

Ah! surely Na - ture has beauty ev'rywhere, ev' - ry - where! — ah! sure - ly
Ah! la na - tu - ra è grande, si è grande, grande o - gnor! — ah! sì, la - na -

f stargando *p più mosso*

Na - - ture— has beauty ev'ry-where. When ——— man—
 tu - - ra — è — grande, grande o'gnor. Quan - - do —

f colla parte *p più mosso*

wishes con-so-la-tion For mis - fort - unés pois 'ning dart, — Then the—
 l'uomo sventu-ra-to Cer-ca-ga - i - taal suo do - lor, — Le bel -

beau-ties of cre - a - tion Are — a — balm for — ev' - ry —
 lez - ze del cre - a - to So - no — bal - sa - mo al suo —

heart, — Are — a — balm, a — balm for ev' - - ry heart, Ah!
 cor, — So - no — bal - sa - mo al suo — cor. Ah!

p

A - zure-like shad - ows Fall on the o - cean, While in the mead - ows The
Bel - la è l'az - zu - ra, lie - ta ma - ri - na, Ma la col - li - na Co -

blos - soms are fair. — Fair is the o - cean, End - - less its
per - ta è di fior. — Son bel - le l'on - de, del — mar le

mo - tion, But woods and mead - ows, They, too, are fair, are
spon - de, Ma gli antri egi bo - schi Son bel - li an - cor, an -

fair, — are — fair. Ah — surely Na - ture has beau - ty ev - 'ry - where, ev - 'ry -
cor, — an - cor. Ah! la na - tu - ra è grande, sì è grande, grande o -

where, — Ah! — sure-ly Na - - ture — has beau-ty ev - 'ry - where.
 gnor, — Ah! sì, la - na - tu - - ra — è - grande, grande o - gnor. —

Résumé II.

Allegro vivace.

As riv - ers — speed-ing Their course un - heed-ing, Go wind - ing —
 I - gna - roj! — ri - o del suo — de - sti - no, Ser - pen - do —

on - ward — Al - way — sea-ward, Run mur-m'ring for-ward And ev - er —
 cor - real — ma - rejn — se - no, E mor - mo - ran - do va nel cam -

down-ward To find at last, to find at last On o - cean's breast a home; So
 mi - no, Fin - chè al mar, fin - chè al mar si fonde e ta - ce al - lor. Co -

thus tis fa - ted, That all be ma - ted, Im - pelled by
si del - l'uo - mo il co - re a - ne - lo Spin - to è dal

love no more to roam. And thus tis fa - ted, That all be ma - ted, For
cic - lo Ver - so il suo amor. E i - gnaro ei cor - re a un ente Che in core e in

love finds a home. As riv - ers speed - ing, Their course un -
mente ha scul - to o - gnor. I - gna - ro il ri - o del suo de -

heed - ing, Go wind - ing on - ward Ev - er sea - ward, Run
sti - no, Ser - pen - do cor - re al ma - re in se - no, E

mur - m'ring — for - ward And ev - er — down - ward To find at last, to
mor - mo - ran - do va nel — cam - mi - no Fin - chè al mar; fin -

find at last, On ocean's breast a — home, a home, a — home, Kind fate — has —
chè al mar si fonde, e ta - ce al - lor, e - ta - ce al - lor, al — ma - re in —

said that all — man - kind — A heart — to love, to love —
sen, al ma - re, al ma - re si fon - de, e ta - ce al - lor, —

shall — find.
al - - - lor.



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